

The Hong Kong Daily Press.

No. 8053 號三十五年六月三十日

日光正月三日

HONGKONG, MONDAY, APRIL 23RD, 1877.

一月三十日

英四月三日

香港

PRICE \$2 PER MONTH.

Arrivals.

April 21, TEONG-TEONG, Chinese gunboat from Canton.
April 21, KRONPRINZESSIN, Danish bark, 343, Hansen, Whitmore 19th April, General.—Ed. SCHILLER & Co.
April 22, HOOPER, British gunboat, Commander H. N. Hippisley, Amoy 20th April.
April 22, AMY, British steamer, 314 G. H. Drewes, Shanghai 16th April, and Swatow 21st General.—SIESEN & Co.
April 22, PENG-CHOU-YAO, Chinese gunboat, A. Fy, Foo-tow-chow 22nd April.
April 22, ZAMBESI, British steamer, 1,562, G. G. Seymour, Bombay 3rd April, Calle 8th, Peung 11th, and Singapore 16th, Mails and General—P. & O. S. N. Co.

Clearances.

At the HARBOUR MASTER'S OFFICE, April 21st.
HORNED German bark, for Manila.
KILMAR, British steamer, for Swatow.
EMERALDA, British steamer, for Manila.
NUEVO CONSTANTE, Spanish brig, for Manila.
GENOLOGER, British steamer, for Shanghai.
TUNISON, British steamer, for Swatow, &c.

Departures.

April 21, GLENROTH, British steamer, for Singapore, Penang, and Bombay.
April 21, OYSTERMAN, British steamer, for Sagon.
April 21, ANCHISE, British steamer, for Shanghai.
April 21, ANTENORE, British steamer, for London via Singapore and Suez.
April 21, SINDA, French steamer, for Shanghai.
April 21, GLENAGLE, British steamer, for Shanghai.
April 21, ESMERALDA, British steamer, for Swatow.
April 22, NOEMA, British sra., for Swatow.
April 22, TAIWAN, British steamer, for Swatow and Formosa.
April 22, AMY, British sra., for Canton.

Passengers.

ARRIVED.
Per AMY, str., from Shanghai, 20th.
Mr. W. Bird, 1 European, deck, and 74 Chinese.
Per ZAMBESI, str., from Bombay, &c.

Departed.

Per AMY, str., for Shanghai, 20th.
Mr. W. Bird, 1 European, deck, and 74 Chinese.
Per ZAMBESI, str., from Bombay, &c.

Reports.

The P. & O. mail steamer ZAMBESI reports left Bombay on 3rd April, Gallo on the Shetlands on the 11th, and Singapore on the 16th, and had fine weather throughout the passage.
The British steamship AMY reports left Shanghai on 16th April, and had moderate and fresh N.E. breeze and thick rainy weather throughout. Passed the steamer CHINA on Bonapart Pass, and passed the steamer HONGKONG of Tong-ting. Arrived in Swatow at 6 A.M. on the 20th, and left again at 4 P.M. on the 21st, and arrived in this port on 22nd April on the 23rd instant.

SINGAPORE SHIPPING.

April 10, Anthonio, Italian str., from Barcelona.
11, Ponsonby, British str., from Portofino.
11, Emane, French steamer, from Batavia.
April 11, Soud, French steamer, for Shanghai.
11, Celestial, British steamer, for Bangkok.
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Vessels Expected at Hongkong.
(Corrected to Date.)

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FOR 1877.
(With which is incorporated "THE CHINA
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PLAN of VICTORIA, HONGKONG.

THE

FOREIGN SETTLEMENTS OF

SHANGHAI;

Chromo-lithograph Plate of the NEW

CODE OF SIGNALS in use at the

PEAK;

Also of the various HOUSE FLAGS

(Designed expressly for the Work)

and

MAPS of HONGKONG, JAPAN, &c.

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EXTRACTS.

NEGRO MELODY.

The unconventional atmosphere of the camp tempts us often to prolonged watches in the mazy shadowing of the blazing logs. The negroes are prone to the same indulgence in revelry and gay content. At such a time their melodies come to their lips in their full richness, and it is possible not to feel their spirit of abandon and fatuity. Much has been written about them; much more might be written; the printed examples of their music do not compare at all with those which are deserving of more than a vocal record. A hand which grasps our camp has caught and written every note of them, which are still unknown to the North. One of the most popular of them, "spiritual hymns," is the following, of which I give the words. There is a whole soulful pity in the refrain of "Poor Lazarus died," which only the negro modulation can render with its true pathetic power.

POOR LAZARUS.

(Andando con espresión.)
I weep and I mourn,
Lord, I weep and I mourn,
For we like Lazarus died—
We're almost home,
We're almost home,
For to ring those charming bells.

The tale of Lazarus seems to appeal particularly to the negro's heart, and it may be to choose a patron saint, it would not be St. Augustine, who honored Africa with his residence, but "poor old Lazarus," who sat in rags at the gate of Divine.

A new version of "The Churring Bells," with a different melody from that sung by the Jubilee Singers contains the following verse—

H.M.S. "ARAB."

Come along, poor mourners, come along,
For we're on a drawing night;
For we sing of a sorrowful thing to do
But to ring those charming bells.
We're almost home,
We're almost home,
For to ring those charming bells.

The singer continues in this strain and invites his pastor, his neighbour, and all his relatives to "come along." What an idea of bliss! "Nothing to do but to ring those charming bells."

Another equally ridiculous piece of rhythm is this—

H.M.S. "ARAB."

Ran, Mary, ran!
Ran, Mary, ran!
I know 't other world's not like this—
Fire in the East and sea in the West,
I know 't other world's not like this—
We're almost home in the wilderness;
I know 't other world's not like this—
Ran, Mary, ran, etc.

The chief singer of our black folk is a negro with features resembling the Malay type, curly lips, eyes set by a sort of draw twinkle, and a voice well suited to the monotonous and minor music of his people. "Aun" Hannah supports him in a clear falsetto to a tenor part, or in unison, as he fancy or mood dictates. "Brother" Jake Eyd rolls out a deep bass rendering of the air an octave lower than the leader, while the others give vent to responses and swell the chorus. A specimen of a song of praise is sufficient—

CHORUS.

Hallelujah to the Lamb;
Sing it so sweet!
My Lord is so divine's hand—
Sing it so sweet!
I had a little book was give to me—
Sing it so sweet!
Any word was victory—
Sing it so sweet!

My brother, don't you think it is best—
To let die in your own breast?
What ails you?—
Sing it so sweet!

The following libyo is sung to an air which is full of feeling—

I come out to watch, I come out to pray;
I come out to die, I come out to be slain;
To work, I come out to toil;
To work, I come out to toil;

To take your feet from off my clay—
To take your feet from off my clay—

He'll place 'em on de rock de f'ruh ages;
By and by;

De rock de f'ruh ages, my boy—
Never wear my foot out to my boy—

De w'gine, I seen 'em start;

I wish that moun'ain's rise and fall;

De w'gine, I seen 'em start;

How day shun' death and hell;

De w'gine, I seen 'em start;

He'll w'gine 'em into where de stern never rage;

By and by, etc.

A hymn of aspiration is sung to a really vigorous and expressive air. I give the words—

Hymn of aspiration.

I want to climb up Jacob's ladder;
O Jacob's ladder!

O want to climb up high and higher,
But I cannot tell I make my peace with the Lord;

I want to make the Lord's name dear;
Yes, I'd like to make the Lord's name dear;

Yes, I'll praise him, him I like;

And sing Jerusalem;

I want to do good old Daniel;

O good old Daniel!

And Christ will spare me from de lions;

I will be good to the Lord;

Yes, I'll praise him while I live;

Yes, I'll praise him while I live;

Yes, I'll sing Jerusalem!

The negroes mouth their tired nerves with

muso and drop to sleep with its accents on

their lips. The night resumes absolute reign,

with only the ministrations of the tree-frogs

and the shouting of the owls to resound

through the lathees of the wilderness.

Florida Correspondent N. Y. Herald.

THE LANGUAGE OF GESTURE.

First there is the language of gesture. If you ask for something, and the man whom you ask shakes his head, that is quite intelligible to any one!—So you may beckon by the finger instead of calling with the voice; you may refuse politely by shrugging your shoulder; you may show approval by a pat; a kiss is the current expression of affection. Think for a minute how much a Frenchman says by the motions of his body, they are often much more intelligible to us than his words. Indeed words seem to be only employed to sketch out his meaning; and though we said Englishmen are apt to think him ridiculous, he is using a wealth of expression of which we rarely avail ourselves. One reason why Englishmen are commonly ineffective speakers in public, is their neglect of action in speaking.

Because it is a species of affectation. Think for a minute how much a Frenchman says by the motions of his body, they are often much more intelligible to us than his words.

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Extracts.

NEGRO MELODY.

The unconventional atmosphere of the camp tempts us often to prolonged watch in the merry flitting of the blazing logs. The negroes are prone to the same indulgence in revelry and gay content. At such a time their mirth comes to their lips in their full richness; and it is possible not to feel their spell of pathos and faith. Much has been written about them; much more might be written. The printed examples of their minstrelsy do not comprise all those which are deserving of more than a vocal record. A lady who grows our camp has caught and written several of those which are still unknown at the North. One of the most popular of these, "spiritual hymns," is the following, of which I give the words. There is a whole soulful of pity in the refrain of "Poor Lazarus died," which only the negro modulation can render with its true pathetic power:

POOR LAZARUS.

(Accented on the first note.)
I weep and mourn,
Lord, I weep and mourn,
For to die like Lazarus died—
To be sure,
Die like Lazarus died—
To be sure,
Die like Lazarus died,
Lord, I weep and mourn,
For to die like Lazarus died—
Old Lazarus died—
I will wail to die like Lazarus died,
I will wail to die like Lazarus died—
Poor Lazarus died.

The tale of Lazarus seems to appeal particularly to the negro's heart, and if he were to choose a patron saint, it would not be St. Augustine, who honored Africa with his residence, but "poor old Lazarus" who sa

in rings at the gate of Divine.

A new version of "The Charming Bells," with a different melody from that sung by the Jubilee Singers, contains the following words:

Come along, my master, come along,
For the time is drawing nigh,
For do angels say there's nothing to do
But to sing them charming bells.

We're almost home,
We're almost home,

For to ring those charming bells.

The singer continues in this strain and invites his pastor, his neighbour, and all his relatives to "come along." What an idea of bliss! "Nothing to do but to ring those charming bells!"

Another equally ridiculous piece of rhyme is this:

Ran, Mary, ran!
Ran, Mary, ran!
I have a brother world's not like this—
For to the East and West in the West—

The brother world's not like this—

I know the brother world's not like this—

Run, Mary, run, etc.

The chief singer of our black folk is a negro with features resembling the Malay type, curly lips, eyes lit by a sort of drowsy twinkle, and a voice well suited to the monotones and minor music of his people. "Aunt" Hannah, supporting him in a clear falsetto to a tenor part, or in unison, as her fancy or mood dictates. "Brother" Jake Byrd rolls out a deep bass rendering of the air an octave lower than the leader, while the others give vent to responses and swell the chorus. A specimen of a song of praise is sufficient:

Oh, come.

Hallelujah to doth sing!

Sing it so sweet!

My Lord is on do girl's hand—

Sing it so sweet!

I had a little book was give to me—

Sing it so sweet!

Another brother's history—

Sing it so sweet!

My brother don't you think it is best—

Sing it so sweet!

To let do wives in your own breast—

Sing it so sweet!

What art o' shoes are do you wear?

Sing it so sweet!

That you can walk upon do air?

Sing it so sweet!

The following lingo is sung to an air which is full of feeling:

I don't care, I come out to play,

Do you care, I come out to play,

I come to drive the donkey,

Do you care, I come out to play,

To take your feet from do diary—

Do you care, I come out to play—

Well, then on do rock do termal ages—

By and by,

Do you care, I come out to play—

Never mind my feet do way—

Do you care, I come out to play—

Well, then on do rock do termal ages—

By and by, etc.

A hymn of aspiration is sung to a really vigorous and expressive air. I give the words:

SONG OF ASPIRATION.

I want to climb up Jacob's ladder,

O Jacob's ladder!

I want to climb up Jacob's ladder,

But I want to peace my peace with the Lord,

I will praise him till I die!

Yes, I'll praise him till I die,

And sing Jerusalem.

I want to do like good old Daniel—

O good old Daniel!

As Christ did, I will spare me from do lion;

But I want to peace my peace with the Lord,

I will praise him till I die,

Yes, I'll praise him till I die!

An' sing Jerusalem!

I want to do like Virgin Mary,

O Virgin Mary!

I want to have do love,

But I want to do like my Jesus with do love;

I will praise him till I die!

Yes, I'll praise him while I live,

Yes, I'll praise him while I live!

An' sing Jerusalem!

The negroes soothe their tired nerves with music and drop to sleep with its accents on their lips. The night resumes absolute reign, with only the monotony of the tree frogs and the shouting of the owl to resound through the fat leaves of the wilderness.

Florida Correspondent, N. Y. Herald.

THE LANGUAGE OF GESTURE.

First there is the language of gesture. If you ask for something, and the man whom you ask shakes his head, that is quite as intelligible as "no." So you may beckon with the finger instead of calling with the voice; you may show approval by a pat; a kiss is the current expression of affection. Think for a minute how much a Frenchman says by the motions of his body; they are often much more intelligible to us than his words. "Indeed words seem to be only employed to eke out his meaning; and though we said Englishmen are apt to think him ridiculous, he is using a wealth of expression of which we rarely avail ourselves. One reason why Englishmen are commonly ineffective speakers in public is their neglect of action in speaking. Because had an unrefined nation in the delivery of a speech offends us, we commit the error of thinking that all action is bad. Depend upon it, we should not have thought so, if we could have seen Demosthenes or Cicero. In the more refined temperament of the south, action and words seem to harmonize by an unerring instinct. "If we can once convince ourselves of this great fact, how much action can do, we shall, and it is quite possible to imagine how the earliest inhabitants of the earth might have primitively been gesture, and only employ a few sounds to make their meaning clear."

Primer of Philology, by J. Pele, M.A.

LIFE IN THE ARCTIC EXPEDITION.

In order to give useful occupation to the men during the long evenings, a school was instituted, and classes formed under the direct superintendence of the officers, at which nearly the whole ship's company attended. Reading, writing, arithmetic, navigation, and history were the principal subjects in which the pupils were instructed. Never was seen such an orderly and well-conducted school, and it was a pleasure to the masters to devote their time to classes that evinced such an earnest desire of acquiring knowledge and gaining instruction as those on board the "Alert." More might be seen a stal old scamp, whose great brawny hand appeared unfeigned to wield the stanching-spikes than the hand, vainly endeavouring, with his head close to the table and his tongue protruding, to add two and two together. Games of various descriptions, such as chess, backgammon, draughts, cribbage, &c., were provided for our amusement. Even gambling came into vogue, the stakes being enormous, as much as one hundred rials (a very precious article) per game! One man was so rash as to wager a candle upon the result of a game, but this was a stake of such magnitude that no one was sporting enough to accept it. Thursday evenings were always devoted to dramatic entertainments, magic-lantern exhibitions, instructive lectures, or, nuptio, both vocal and instrumental. These entertainments were kept up with the same spirit, and without a break, during the whole winter. They were usually called on "Thursday Pops" and afforded much pleasure and amusement. Birthdays amongst the officers were invariably celebrated by the best dinner that our eaters could provide, accompanied, as a great indulgence, by a glass of port wine. Sometimes as the following effusion, detailing our cheer on Christmas Day, will show, we indulged in composition of a higher and more classic order:

H. M. S. "ALMER."

A little song, the potates favour,
And scales find in natural serve us fish,
We have cutlets and green peas for dinner,
And meat marinated in English fish.

The best of best from our Greenland village,
Overhanging mostly huddled mud-huts hard by.

Till our appetites wating, just playfully dally.

With a small slice of ham—then give us with a sigh,

For I a real British man—pungent dash out,

And when the bacon comes, we'll have a hearty brew,

And the bacon comes miles apes to wait to meet us,

Also we are equal to meeting them now.

So we drink to our Queen, and we drink to the maid,

The wife, or the mother, that holds us most dear;

But also we can't help like Indians like Indians.

With the gods of our country, we drink to the maid,

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